

Automatic



MAXINE ELLIOTT'S advance manager is doing some beautiful advertising work for her, preliminary to her Salt Lake appearance, and there is no doubt that when she makes her bow next Thursday night, she will have a royal audience to greet her. Miss Elliott, who in private life is Mrs. N. C. Goodwin, has not been seen here since she appeared with her husband in "When We Were Twenty-One." Each one is piling up an independent fortune this season, and once in a while they are pitted against each other in the same city. This took place two weeks ago in Chicago, when Miss Elliott was at one house producing "Her Own Way" and her husband was at another only a few blocks away presenting "The Upright." There was any amount of friendly rivalry going on between them and their managers, and it was decided that whoever played to the highest receipts during the week should accept from the other a brand new automobile. Miss Elliott had the pleasant task of ordering the vehicle, and Mr. Goodwin of owning it.

"Her Own Way" is a typical Fitch comedy in that it depicts the doings of certain types of social climbers found in the smart set, while at the same time carrying along a strong and well sustained love interest. The love story of "Her Own Way" predominates even over the social satire of which Fitch is so fond, and which proves so amusing to his audiences. The play takes its name from the determination of a self-reliant and independent American girl to have her own way in her own love affair. Americans are always willing that a woman shall have her own way if she be young and beautiful and magnetic. But in this case, while these adjectives cannot be applied to better purpose than when bestowed upon the beautiful Maxine Elliott, the dramatist makes her have a hard time having her own way. Miss Elliott appears as Georgiana Carley, with whom two men are in love. One is a lieutenant who has been ordered to the Philippines, and the other is a vigorous and unscrupulous millionaire. The lieutenant goes away, broken-hearted, and unknowing Georgiana loves him, and the millionaire then deliberately brings her entire family to financial ruin, in the belief that when she is penniless she will marry him for the sake of his millions. But here Georgiana shows that she is determined to have her own way, and even when news comes that the lieutenant has been killed in the Philippines, she still insists upon having her own way. How this leads to happiness and all is charmingly set forth in the last act. The play contains an unusual scene, showing four children at a birthday party in the nursery. These little children of the rich discuss their elders in smart language that savors of Mr. Fitch, and otherwise proves very amusing and entertaining.

Following Miss Elliott the theater announces three attractions, treading close on each other's heels. They come in the following week in "Guttering Gloria," "San Toy," and "A Chinese Honeymoon." "San Toy" has Thanksgiving night, the 24th, which is sure to be a big theatrical date.

At the Grand tonight the brilliant "Show Girl" ends its season, and commencing Monday night we are to greet again the undying "Heart of Chicago," by Lincoln F. Carter. The clever mechanical effects with which this play is filled are well remembered, especially that which shows a locomotive approaching from a distance towards the audience. The company will be headed by John T. Nielsen, Katherine Marney and Clyde Hess.

For the last half of the week the Grand announces "The Hills of California," a play which made a pleasant impression on its last visit, and which will no doubt do as well on this. Among the rural features announced are "a band of educated chickens that do everything but talk, and a rooster that gives real milk." The scenic view includes a sketch of San Francisco bay, showing the Gold Gate and the many surrounding islands.

THEATRE GOSSIP.

Forbes Robertson will begin his second season in America in Toronto, Jan. 3, presenting a new play by Henry V. Esmond, the title of which has not yet been made public.

J. I. C. Clarke has completed the manuscript of his dramatic version of Oen, Lew Wallace's "Prince of India," which Klaw & Erlanger will produce on a magnificent scale.

Mrs. Leslie Carter will not appear in any play this season and will remain in the city for the next 12 years and is in need of a holiday.

A few weeks ago in Germany, "A Midsummer Night's Dream" was acted out of doors in a theater of rock, hewn out of the summit of a mountain, with only a background of dense forest and a rim of mountains above for scenery.

Mrs. Leslie Carter sailed for Europe last Saturday, going direct to Paris to procure costumes for the new play in which she will be seen at the Belasco theater later in the season, following David Warfield's engagement in "The Music Master."

Mrs. Murphy, divorced wife of former Gov. N. O. Murphy of Arizona, once the picturesque Arizona girl whom the cowboys hailed as "Broncho Nell," and later a prominent social figure, is going on the stage. She is studying in a school of dramatic art in Los Angeles.

Kyle Bellow is to have a chance at the romantic drama again next year, it having practically been decided by his managers to present him in the character of a noted courier of Louis XIV's time. He will not be the awkward bucking swordsman one expects in a drama of the kind, but a suave courtier whose wit wins him through.

Charles Swickard's English translation and adaptation of Hermann Sudermann's four-act drama, "Pines of St. John," has been published in attractive form. This is one of the strongest plays in Miss Nance O'Neill's repertory, and it is a drama that reads quite as well as it acts. The volume has a

frontispiece vignette of Miss O'Neill from a sketch by I. B. Hazelton.

Clara Bloodgood is taking an enforced vacation in New York. The Clyde Fitch "Coronet of a Duchess" has proven such a pronounced failure that it has been permanently withdrawn and Mrs. Bloodgood is left without a play. There seems a strong likelihood of reviving "The Girl With the Green Eyes," unless some other dramatic medium be found for her.

George C. Tyler is going to meet Hall Caine, the author of "The Christian," and after that he will go to London and remain there until the close of the engagement of Eleanor Robson in "Merely Mary Ann." Miss Robson will return to America next month to resume her tour.

Maurice Barrymore, the actor, is said to be in a dying condition at the sanatorium in Amityville, L. I., where he



MAXINE ELLIOTT,
Clyde Fitch's "Her Own Way."

has been for a number of years. It is feared that the end is only a few days off. His vitality has been marvellous, but in the last few days of late the once famous entertainer has refused all food and does not recognize his nurse, mistaking him frequently for a call boy.

"The Barbarous Babes: Being the Memoirs of Molly," is the title of a new novel by the wife of the author of "Merely Mary Ann," which will be published in the autumn by the firm of Brimley Johnson. Mrs. Zangwill is no stranger in the literary world, having won her marriage this year achieved success as a writer of magazine stories and articles, under her maiden name of Edith Ayrton.

The translation of "Ivan the Terrible" was made by Richard Mansfield by Mrs. Sophie de Melsner, a daughter of Admiral Rodford, U. S. N., and the widow of Vladimir de Melsner of the Russian diplomatic service. She translated from a manuscript copy in Count Alexie Tolstoy's own handwriting, loaned her by the author's family. Every acting furnished the actual spot where the original stirring events of the Russian historical tragedy took place.

"The Coronet of the Duchess," in spite of reports to the contrary, is not to be sent out on the road. It is understood that Theodore Kremer is negotiating for the purchase of the gorgeous duot robes and coronets used in the production of the Clyde Fitch misadventure and purposes to build a melodrama around them. No offer has yet been made for the hat which the bold American girl let a stranger buy for her in London.

The people of Helsingfors (Helsinki), Denmark, are highly agitated. The town of Hamlet, one of the greatest attractions in the country to tourists, is doomed to destruction. The new railway to the North sea, according to the route laid out for it, will run through the last resting place of the unhappy prince of Denmark. The inhabitants are protesting noisily against this "desecration."

"It was at the Casino that you won the title, 'The Queen of Comic Opera,'" said an interviewer to Lillian Russell. "Yes," was the reply, "and a lot of other foolish titles. I never think of them that I don't recall the remark to which I heard a small boy give utterance in Washington. I was billed there as 'Lillian Russell, the diva, in 'An American Beauty.' 'Gee!' observed the small boy, 'The diva! I didn't know 'N American Beauty' had a tank!'"

Mrs. Langtry is said to be much wrought up over the forthcoming appearance in London of Marie Tempest in "The Freedom of Suzanne," a play which Miss Tempest's husband used in the production of the Clyde Fitch misadventure. Mrs. Langtry claims that the piece is identical with "Mrs. Deering's Divorce," in which the Jersey Lily was seen during her last engagement in Salt Lake. Miss Tempest denies the similarity of the two plays and invites Mrs. Langtry to

It is sincerely to be hoped for the sake of Miss Tempest's future success that her new play is a better dramatic vehicle than was "Mrs. Deering's Divorce."

There is a possibility that Blanche Bates, whose engagement at St. Louis in "The Darling of the Gods," was one of the sensations of the theatrical business of that city, may go to London before the end of the present season to be seen there in a new piece which Mr. Belasco has already written for her. It was his intention originally to save this piece for next season and present Miss Bates in it at the Belasco theater, New York.

Sir Henry Irving is meeting with extraordinary enthusiastic receptions on his farewell tour through the English provinces. He recently appeared at Swansea and after the performance of "The Bells," when he came forward to acknowledge the applause, the audience rose and sang with true Welsh enthusiasm "Lead,

the humblest member of the supporting cast. Some of the plays such as "Zaza," "The Marriage of Kitty," etc., to be introduced during the Rejane engagement are already familiar to American audiences, and in these, naturally enough the greatest interest will center. But to persons interested in French dramatic art in its most polished, fluent and convincing form it will matter little in what work Madame Rejane appears, for where this actress plays she will dominate all surroundings even to the author's text.

George C. Tyler sails for Europe again next Saturday, his booking for the time being on the tour of the Cuneo line. Mr. Tyler's theatrical exploitations of late have assumed quite an international character, and during the past year, and in the previous year as well, more than one-half his time has been spent in Europe. It has become so recent that the American public has turned confidently to this young and energetic manager for the more important foreign dramatic engagements of the season, and the public's hopes and expectations have been largely realized for it will be remembered that it was Mr. Tyler who first introduced Mrs. Patrick Campbell to an American audience; he it was who dragged Kyle Bellow away from his gold mines in far away North Queensland for the long time contract in the United States, in which we have all found so much enjoyment; he it was who alone took a chance on the diamond plated Elenora Dues and her expensive company in an extended American tour; and to this same manager is the public indebted for the recent visit of Madame Rejane and the later coming of Ernest Novelli. Last season he had also arranged for a farewell return visit of Tomaso Salvini, but the Chicago fire and the consequent depression in theatrical affairs had rendered this a dream. His foremost star, Eleanor Robson, is now playing a London engagement, and the early placing of another of the Lieber & Co. stars at a conspicuous London theater is now being intimated. Now is this visit of the most intimate friends of the young manager well known, for more extensive and very important European connections have been proposed to him, and even now being considered by him. And may I add—hence the flight of Saturday?

New York is mildly convulsed over the most recent vision of Miss May Irwin's press agent, who appears to be possessed for an altogether remarkable imagination. Early in the season this vivid dreamer of dreams succeeded in widely circulating the rumor that Miss Irwin was to be led to the matrimonial altar by former Senator David Bennett Hill of New York, known to all familiar with his career as a confirmed, dyed-in-the-wool bachelor. To whom the charm of the female sex, no matter how alluring to men in general, have no attractive features whatsoever. The attraction in due course was denied, but not until it had accomplished its purpose of concentrating interest upon Miss Irwin. The press agent did not rest upon his laurels after accomplishing this feat, but laid out for publication in the metropolis on the eve of Miss Irwin's engagement here the extraordinary story that in her will she had laid aside her new play, "The Darling of the Gods," to devote herself to the establishment of an American national theater. This money was to be invested in United States bonds and kept intact until it should have reached the sum of \$5,000,000 (requiring a stretch of close upon 50 years), and so forth and so on. Miss Irwin was represented as the richest American actress, worth in the neighborhood of \$1,000,000, and the whole tale was gulped down by the leading dailies without the slightest sign of resultant indignation. Then Miss Irwin produced her new play called "Mrs. Black is Back," and the

begin her threatened legal proceedings. Kindly Light, and God bless the actor, meanwhile standing with bowed head and being clearly deeply moved by the tribute.

Miss Margaret Anglin was to have opened last week in New Haven, Conn., her new play entitled "The Eternal Feminine," but owing to nervous prostration brought on by too much rehearsing, she had to postpone it till the following week. A feature of the play will be its incidental music written by Prof. Parker of Yale university.

Gabriele D'Annunzio is writing a new tragedy, called "The Ship," for which Baron Raimondo Franchetti is composing the music. It will be played after Easter at the Scala, Milan. The scene is laid in one of the islands which afterward becomes a part of Venice, and the time is prior to the founding of Venice. The action of the play is said to be swift and intense. There are only four characters and the principal part is played by Signora Duse.

One of the features of the opening of Miss Ada Rehan's season at New Haven the early part of last week was the premiere appearance of Miss Fola La Follette, the daughter of Wisconsin's governor. Although Miss La Follette has only a small part in "The Taming of the Shrew," she exhibited talent and, according to the New Haven critics, shows unusual promise. The young woman's mother was present. Next week, when Miss Rehan plays in Washington, Gov. La Follette has promised to visit the capital and see his daughter as an actress.

Charles Carterwright, the noted English actor, who will make his American debut with Mrs. Fiske and the Manhattan company at the Manhattan theater, New York, in the new play by C. M. S. McLellan will be produced after the month's revival of "Hedda Gabler," has arrived in New York. Mr. Carterwright has been prominently associated with the companies of Sir Henry Irving and Beerholm Tree, has starred throughout Great Britain, and has at times managed several London theaters. He has acted in Australia, Africa, Japan, China and other countries, and is one of the very few English actors of prominence whose work is not known in this country.

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Leander Richardson's Letter

Special Correspondence.

NEW YORK, Nov. 7.—The engagement of Madame Rejane at the Lyric theater in a quite extended repertoire shifting from the lightest of comedies to the most impassioned of emotional dramas, promises to be pretty nearly if not quite the most notable series of entertainments in the French language ever brought to the attention of this public. At another theater not far away a month of revivals of old French plays by an imported stock company had served rather to whet the appetite than dull it, and this circumstance undoubtedly proved beneficial to the Rejane subscription sale which has been very large for all the plays announced. It is unquestionably a fact that Madame Rejane is the greatest of living French actresses—greater even than Bernhardt by reason of the fact that her art knows no limitation of scope. Bernhardt in tragedy or merely strenuous roles is of course peerless in her time and generation, but Rejane sweeps through the gamut from mere frolic to the highest range of impassioned personation and her talent is as resplendent as the ever-varying rays of a perfect diamond. The welcome she received upon the occasion of her opening performance at the Lyric was earnest, vehement and prolonged, showing that in her previous engagement some years ago she had established herself very strongly indeed in the regard of this community—a position emphatically strengthened as the evening progressed to its termination. The performance, indeed was eminently satisfactory in all its details from the charming contribution of the star to the conscientious offering of the humblest member of the supporting cast. Some of the plays such as "Zaza," "The Marriage of Kitty," etc., to be introduced during the Rejane engagement are already familiar to American audiences, and in these, naturally enough the greatest interest will center. But to persons interested in French dramatic art in its most polished, fluent and convincing form it will matter little in what work Madame Rejane appears, for where this actress plays she will dominate all surroundings even to the author's text.

Three of the four Cohans are with us once again but only one of them is "featured" in the advertisements and posters. This is George Cohan, easily the most gifted of the family, not alone as a performer but as writer, composer and stage director of the entertainment, which in this instance is called "Little Johnny Jones" and which tells of the adventures in England, on shipboard and in San Francisco of a great American American jockey, the show is largely characterized by the element known as "gringer" and it goes with vim and vigor from the rising of the curtain to the falling thereof. Young Mr. Cohan is perpetually in the center of the proceedings and the impression he makes ought to be satisfying to himself as it certainly is to the spectators. His father, mother and wife (Ethel Levey) are also well received, and a lot of the most fervent description must be credited to the handsome, energetic and easily the most attractive figure in Mr. Cohan's company. Miss Shattuck sings charmingly, acts with distinction and "fills the picture" most agreeably. "Little Johnny Jones," undoubtedly a pure success will remain at the Liberty theater indefinitely.

The Messrs. Thompson & Dundy have 250 men at work upon the reconstruction of Luna Park for next summer, and over 600 men employed in building operations upon their new Hippodrome, which they are confident will be ready for opening on New Year's eve as originally advertised, in spite of the delay occasioned by the remarkable conduct of the New York building department. At one time it was feared that a postponement would be necessary and the managers had some talk about substituting a number of the European performers engaged from the first of the year. But such contract-breaking was jammed at the last moment and the show is now proceeding upon the lines of their first layout. There will be no rigging loft over the stage of the new Hippodrome. All the scenic devices, which are to be better than anything of the sort ever before contemplated, will be hoisted upon hydraulic cranes and run off to one side for storage, and the whole operation will be produced by the pressing of a single electrical button.

The Weber & Ziegfeld show, "Higgledy-Piggledy," at the Weber Music hall, is beyond any question the most successful in the history of this establishment. At no time during the present season has the box office taken in more than \$18,000, but at the present moment the box office cash actually in hand is considerably in excess of \$25,000. The warfare with the ticket speculators, always a sign of great prosperity in theatrical affairs, is being waged with a vigor and persistence which in former years was so much in the hands of the ticket dealers as to arouse general complaint. The complete reversal of the old system by the new management is in the nature of a boon which is obviously appreciated by the general public.

At the Belasco theater David Warfield, in "The Music Master," grows rather than diminishes in the esteem of the public. The luxurious playhouse is jammed at the last moment and the every representation of this touching and delightful play, and it will be in the line of a distinct misfortune if Warfield is compelled to leave New York at all during the current season.

The time of "The Cingalese" at Daly's theater has been cut down, and another attraction will fill the unexpired term. "The Cingalese," as presented in London, is doubtless interesting, but its representation by J. C. Duff's company is a distinct and regrettable disappointment.

E. G. Gilmore, the owner and manager of the Academy of Music, is inclined to view the unknown satisfaction of the season which is to be presented in the playhouse to present Henrietta Crossman in "Sweet Kitty Bellairs," and Blanche Bates in "The Darling of the Gods," a little later on. The mere announcement of these two attractions, considered by the public as a triumph, served to bring in hundreds of applications for seats, an occurrence as unusual as it is gratifying to the management of this theater.

It is quite likely that another season will see New York's assessment of a theater to be devoted exclusively to the purposes of negro minstrelsy. Lew Dockstader's engagements on Broadway during the past two years have been so very successful as to stimulate the formation of a system by which agents are now looking for a suitable site for the purpose mentioned. Should the plan develop as indicated, Dockstader will play in New York each year from November to March, devoting all but the hot weather months to the remaining interval to the other large cities.

LEANDER RICHARDSON.

STAGE NEWS OF LONDON.

Special Correspondence.

LONDON, Oct. 29.—American players goers in London are disappointed to hear that Olga Nethersole has taken a lease of the Shaftsbury theater. For this means that the scheme to establish a permanent home of American comedy in London—which was launched with so much eclat awhile ago—has been definitely given up. When George Musgrove, the manager of the Shaftsbury, brought "The Prince of Pilsen" over, six months or so ago, it was announced that thereafter the play-house would "The Belle of New York" run so long and where "In Dahomey" also found prosperity. Would impart all its attractions from the United States. In case "The Prince" failed to make good, it was promised that it would be followed immediately by either "The Yankee Consul" or "Peggy From Paris," and so on until a positive hit was scored. After that the best of the musical comedy successes at home were to be seen at this house.

Well, "The Prince of Pilsen" ran for 150 nights and then quitted the Shaftsbury and the place has suddenly become unsafe—the entire company, with the exception of Camille Clifford, going back home bag and baggage. Since then the play-house has been dark and although there have been stray announcements that another American piece might possibly be put on, most theater-goers decided that the scheme for a permanent home of American musical comedy in London had come to naught. The leasing of the theater to Miss Nethersole confirms this belief. Why the "Pilsen" company, which had been playing to good business, was recalled so suddenly may have been explained on its arrival in the United States, but it has remained more or less of a mystery here. Nothing can be learned at the Shaftsbury, either, as to why the entire scheme fell through, but it is assumed that some disagreement took place between George Musgrove—who is not in London at present—and Henry W. Savage, who represented the American end of the enterprise. So another opportunity has been missed to follow up an American musical comedy success here, and meanwhile the procession of English musical comedies en route for the United States shows no sign of abating.

Olga Nethersole, who has been playing rapidly in the provinces since the opening of the season, will begin operations at the Shaftsbury with the long-promised new play by Mrs. Craigie—"The Flute of Pan." For this production Miss Nethersole has engaged an unusually strong company which includes Herbert Wrenham, who played last year at Forbes Robertson's "Othello" recently, Annie Hughes, who was the original "Country Mouse" in Arthur Law's comedy, and the veteran player, C. W. Somerest.

It will be rather interesting to see if "The Duke of Killarney," which John

Draw is using at home, does as well in American cities as it has in London. Here the Marshall comedy has become rather an institution. Originally produced at the Criterion quite a while before last Christmas, it ran on through the winter, spring and summer, until at the beginning of the present season, the playhouse was needed for Ada Reeve's production of "Winnie Brooke, Widow." Then "The Duke" was moved to Windham, and there its many career continued until the playhouse in Charing Cross Road was wanted for Pines's new play, when the Marshall comedy was taken back to the Criterion again, where, meanwhile, Miss Reeve's starring venture had failed dolefully. So much changing about would be fatal to the ordinary play, but at present "The Duke" is going as strong as ever—having been performed over 300 times, and no date has been set for its withdrawal.

In no one play, promised during the present season, is so much real interest being taken as in the new comedy by J. M. Barrie in which Ellen Terry is to appear. It would be hard to imagine a stronger combination, and Lou-

doners are anxious to see Sir Henry Irving's former comrade in a modern comedy after identifying him for so many years with Shakespearean parts. In Barrie's play Miss Terry will have the part of a mother whose only daughter is rather a "handful," as they say a few days ago when Miss Terry's part was read to her for the first time. It is said that she is delighted with it and that she is making a great success in London at the beginning of January next, and, if successful, in the United States later on. However, this is not the extent of Mr. Barrie's productivity as freely as ever for he has a second most fantastic vein. It is designed especially for children, and is to be given in London as a Christmas entertainment. But Mr. Barrie thinks that grown-ups may like it.

Rudyard Kipling's "Man Who Was" as dramatized by Kinley Pelter for Beerholm Tree, has been done into German and is to be given in Berlin next month. CURTIS BROWN.

NAPOLEON AND THE THEATRE.

THE intimate attitude maintained by Napoleon toward the French stage of his time has been shown in a series of articles in the Chicago Record-Herald that possesses a singular interest. Selections from his letters and edicts, remarks that journal, reveal Napoleon in the light of a very astute and watchful theatrical manager, for indeed he was not only a grand scale, since he closely studied the French drama of his time and not infrequently dictated as to theatrical matters, demanding in these things, as he demanded in all others, an unquestioning obedience. When it is recalled that the Comedie Francaise is even today working under a constitution drawn up for it by Napoleon during one of the most critical and trying periods of his life—in fact, during his retreat from Moscow—it is not to be wondered at that this master of many things should also have turned his attention to details of the stage. At St. Helena Napoleon is said to have recalled the plays and players of the period of his activity, minutely, quizzically, sometimes fondly, and sometimes with a stern and penetrating side-light on his dramatic likings, and chatted in the unassuming vein of an old, seasoned and sagacious frequenter of the foyer and the greenroom.

It is from a recent long-suppressed volume of Napoleon's letters that many new lights are thrown on his relations with the theater of his time. Here he is shown as the author, "ruling the theaters as he ruled everything and everybody that came within his horizon—with a stern and absolute hand—yet always with amazing perspicacity and an almost incredible mastery of detail."

In a letter to General Savary, then (in 1813) minister of police, Napoleon writes with all the knowledge and definiteness of a critic and a censor combined of a play called "L'Intrigue," which had displeased him. "I confess," says he, "I could not help being very much astonished by this play. I do not refer to the plot, which is silly and ridiculous, but to the manner in which it is presented. It is a play of a man who is a man of letters, and who takes it into his head to court popularity in this fashion. Put a stop to the performance."

"The author is said to be a well-disposed person. In that case he is a proof of the adage that it is better to have spiteful enemies than foolish friends. Never have people been so fond, in any country, so to depreciate the court. If it had not been for its clumsiness, and lack of talent, the play would have had a most mischievous effect upon public opinion. What surprises me most of all is that it should be a man who is carrying 80,000 francs a year, in your offices, who takes it into his head to court popularity in this fashion. Put a stop to the performance."

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